PERTTI KURIKAN NIMIPÄIVÄT & ZOMBIE
CRASH UK TOUR - October 2013
An Evaluation
Contents

1. Background

2. Executive summary

3. Organisational vision

4. Project context and aspirations

5. Stakeholders

6. Participation and engagement

7. Capacity and capability

8. Financial management

9. Building the touring model

Appendix I. Feedback

Appendix II. Flyer Artwork
In October 2013, two rock bands toured England, playing five dates at live music venues up and down the country. Both bands were made up of adults with learning disabilities, making this the first ever tour of its kind. The tour was developed, organised and managed by Constant Flux, a new arts organisation that provides opportunities for musicians with learning disabilities. Constant Flux Director, Richard Phoenix, applied for and was awarded £9,866 of Arts Council England funding, through Grants for the arts, to fund the tour.

Pertti Kurikan Nimipäivät (PKN) and Zombie Crash, two alternative punk and metal bands (from Helsinki, Finland and Brighton, UK respectively) played to packed crowds alongside a hand-picked line up of some of the UK’s Finest ‘DIY’ (do-it-yourself) bands. These integrated, accessible series of gigs united a vibrant
independent music community with the proponents of a flourishing but underexposed disability arts scene and their highly successful European counterparts, a living, breathing example of what is possible for learning disabled musicians.

Using **Arts Council England’s self-evaluation framework** as a springboard, this document looks in detail at the development, management and execution of this touring project. By analysing the successes and challenges that Constant Flux encountered, and using that learning to suggest adjustments to be made, we identify some key elements of what a sustainable touring model for learning disabled musicians should look like.
2. Executive Summary

The tour was the first major project for Constant Flux and the first Arts Council England-funded work it has undertaken. As the feedback herein demonstrates, the tour was an ambitious, groundbreaking project that was overwhelmingly successful, not only as an experience for the musicians themselves, but for the new audiences and for other learning disabled bands looking to tour the country.

Richard Phoenix, Director of Constant Flux, noted during his research phase that the general perception in the sector towards organising tours for learning disabled bands was that they were a “logistical impossibility” requiring a level of funding that was unattainable for such unstable outcomes and risk factors. The PKN/ZC tour has changed this perception and provided robust
proof of concept to the sector. The tour has also proven that there are enthusiastic audiences across England for learning disabled bands, and solicited feedback demonstrates hugely positive audience engagement. Moreover, it has demonstrated that across the DIY community there exists both the capacity and desire to provide both a platform and a supportive framework to empower learning-disabled musicians.

Based on learning from this tour, the evaluation suggests adjustments to organisational processes to be build into future tours, including aspects that are integral to booking a series of live dates such as selecting and managing promoters and a process for identifying both project partners (e.g. local councils, community groups and learning disability arts organisations) and promotional (PR, press and media) partners to act as advocates.

**Challenges**

With 21 people in the touring party, 9 performers and 2 ‘tour crew’ with learning disabilities, a driver, tour manager and 8 support staff, ensuring everything was meticulously planned for smooth running of the tour was imperative. This resulted in the pre-tour process including the process of booking was far more time consuming than anticipated, with an estimated twice as many hours of work spent working on the dates as were allocated in the budget. Increasing organisational capacity for Constant Flux during projects such as this, and creating a less-ad hoc framework for the preparatory work would help with this.
Ensuring the participation of learning disabilities beyond those on stage was more challenging than anticipated, particularly promoting the event to LD arts organisations in regions that Constant Flux has not worked before. Although there being members of the learning disabled community at all of the gigs, the numbers of learning disabled audience members was much lower than desired.

In London, 170 people attended, with an estimated 14 people with learning disabilities. In Leeds 70 people, attended with an estimated 8 people with learning disabilities. In Sheffield 80 people attended with an estimated 12 people with learning disabilities and in Brighton there was an audience of 170 with an estimated 22 people with learning disabilities in attendance. The second London date which due to not being in an accessible venue was not heavily promoted to a learning disabled audience, had an attendance of 220 people but with an estimated 2 people with learning disabilities there.

There were a number of factors potentially involved in this, one major one being the break from the established ‘learning disability club night’ as a social event. It is extremely rare for a gig or club to be promoted to the learning disabled community without it being a specific learning disability event, the modes and networks for the promotion of integrated events is still being established and also the trust and integrity of the events has to established. Feedback solicited from a couple of organisations suggests that due to lack of notice it was difficult to disseminate the information amongst the learning disabled community. There has to be a sufficient lead-up
time to get physical, accessible information to people, arrange transport and appropriate support for many to attend events. In future this work promoting the tour to the right organisations would potentially be delegated to a separate person to ensure it was done in enough time.

One of the reasons for a higher attendance of people with learning disabilities in Brighton was a link with and support from the Gig Buddies scheme, who match people with learning disabilities with a volunteer ‘buddy’ to attend gigs or events with, to address some of the issues around support inhibiting people’s social lives.

Despite the employment of a PR agency and a defined press strategy, press hits were less forthcoming than anticipated, in spite of PKN’s relatively high profile (subjects of a film featured in the Guardian etc.) A more innovative approach, perhaps encouraging journalists to meet the bands, or organising a screening of the film ahead of the gig (which was attempted but not realised) might have yielded better results. Although this didn’t change or decrease audience attendances it lessened the desired awareness raising beyond the cities that the gigs took place in.

Promoter accountability and reliability was also an issue on some dates, typically where Constant Flux’s existing network was weaker. This was in part due to the ‘organisation by committee’ approach taken in some towns, which meant no clearly defined roles or routes for delegation, which made communication ahead of the dates harder. Diversity of approach in the DIY community
means that some promoters will be more organised than others, however an informal promoter contract which more directly outlined the expected activities would have possibly helped to alleviate this problem, as would making time to personally meet with each promoter ahead of the tour to discuss their date. Again, extra resource for the tour coordinator would have enabled this.

The challenge with the biggest impact was the absence of one of the performers (Alex, bass guitarist of Zombie Crash) for 3 of the dates, due to anxiety around travel. This was due to a lack of clear communication with his family and support network, and the issue was not identified in enough time to work through a process of acclimatisation with him, or create alternative travel arrangements he was more comfortable with. This unfortunately meant that a music facilitator who works with and supports Zombie Crash filled in on bass for some of the gigs, and Alex was not able to experience the tour in full. Lessons have been learnt around this issue and a top priority for any future tour based on this model would be creating a robust pre-tour checklist and briefing, including individual performers and their support network, in order to fully address any worries or questions.

**Successes**

The tour itself undoubtedly benefitted from a committed, passionate crew who wanted to make it successful but also fun for those involved. Support workers already very familiar to the
performers were very important, as they were trusted and had a strong understanding of everyone’s needs, stepping in to identify and resolve moments of tiredness or agitation. The employment of a technical coordinator, Ben, was crucial, as he handled all the equipment and drove the van, enabling the tour manager (Rich) to focus on communication with promoters, cash handling for merchandise and the smooth running of each gig.

The audience numbers at each gig exceeded expectations, with a diverse range of people in attendance, those from the ‘DIY’ music scene, people with learning disabilities, those that work within the learning disabled community, musicians and members of arts organisations keen to support a model of events. In total there was an estimated 710 people in attendance at all the gigs.

Help in kind from volunteers and income streams that hadn’t been anticipated created a financial buffer – this included posters sold at profit that were designed by a local artist, as well as the waiving of the PR fee, all of which added to the bottom line and meant that, when contingency funds built into the budget had to be spent on rearranging travel for extra support, extra funds were available to ensure everything remained balanced.

PKN are already a ‘big hitter’ when it comes to the international learning disability music scene, so an outcome of the tour has been increased band profile nationally and sense of empowered autonomy for Zombie Crash, who were able to share some of this exposure and reach new audiences, having never previously
toured. Since the tour has happened 2 established ‘mainstream’ bands have contacted Constant Flux offering future integrated performance opportunities to Zombie Crash, they have also been contacted directly by an organisation in Leeds to bring them up again to play.

Perhaps the biggest overall piece of positive feedback was the audience, participant and venue manager reaction to both bands, which was overwhelming positive. Across solicited feedback there is a palpable sense that audience members valued the integrated environment, that it felt ‘special’ and increasing the amount of learning-disabled audience members would have only increased this.

“\textit{I would sincerely doubt if there has been a better way to spend such a relatively small amount of money on providing such a multilevel positive and ground breaking experience. I hope that this can be the first of many such events, judging by the success of the night and the response of the sold out venue in which I was involved I would dread to think of this being a unique one-off.}”

- Stuart Cartland \{Performer – The Soft Walls\}

“\textit{It was refreshing to see a tour that did so much for people with learning disabilities, without it being the focus of the night. The onus was definitely on the quality of the music and the incredible atmosphere, both of which were reflected by the size and the outlook of the audience. The tour and the surrounding press will have made a real impact in changing attitudes towards people with learning disabilities participating in mainstream arts and culture.}”

\textbf{Graham Griffiths}
\textit{\{Attitude is Everything – learning disability arts organisation\}
“The PKN tour coming to GDS was a true highlight in my two years working here. The bands were all extremely professional, polite, and gave one hell of a show. The atmosphere was electric, everyone was so supportive and genuinely enjoying the music. The merchandise was selling like hot cakes, the bands were chatting to their fans, and spirits were high all evening.”

Sophie Roberts {Venue Manager – The Green Door Store}
Richard Phoenix started Constant Flux as a Community Interest Company in 2013. Building on seven years of working within and for learning disability arts organisations and individual artists, Richard’s vision for Constant Flux is just as clearly informed by his experience as a part of an international not-for-profit DIY (Do-It-Yourself) community.

The possibilities of fusing these two worlds inspired Richard to start The Rock House in 2009, a ground-breaking live music night for musicians with learning disabilities in Brighton. That project is still going strong today, and the PKN/ZC tour took this experiment in cultural alchemy to the next level.

This experience is a differentiating factor for Constant Flux. Years of on-the-ground practical experience of international touring as a
musician in a wide range of bands gives Richard and those he works with a strong understanding of how things really work. At the same time, being fully professionally connected to and often embedded within established Disability Arts organisations gives Constant Flux a strong level of professional understanding of the sector, reputation and access to the infrastructure and expertise contained within these organisations.
4. Project context and aspirations

“This will be an incredible opportunity for both bands to set a precedent for artists with learning disabilities to play integrated gigs and tour in the UK. It will highlight that there is a music scene based around the learning disabled community and also raise awareness of access issues concerning this scene’s musicians and audience through the use of accessible venues for the gigs.“

According to Constant Flux stated aim for the tour were three fold:

I. Setting a precedent and demonstrating proof of concept
II. Highlighting the work of the learning-disability music scene
III. Highlighting the need for accessibility in the DIY scene
In order to understand the context for the project it is useful to look at how the DIY music community in the UK operates, particularly as it formed the basis for the tour and was the source of the non-touring acts who performed. It is an organic, distributed milieu with little in the way of large ‘institutions’, instead working through a series of trusted relationships. In spite of this, social ties and a sense of ownership and desire for cultural autonomy create longstanding adherents with members to the community are often active for long periods of time. Its qualities include:

- “Bootstrap/shoestring” mentality (ability to get things done through use of enthusiastic volunteers not looking for financial reward – e.g. no promoters would require payment for their time)
- Informality, trust-based relationships (contractual arrangements or legally enforceable payment of ‘guarantees’ to artists largely frowned upon)
- Innovation (promoters and audience happy to try something different or new, to experiment and pay a small amount for a new experience)
- Social justice (broadly left-learning adherents interested in supporting worthy projects and providing platforms for underexposed artists)

By contrast, the Disability Arts sector in the UK is made up of high-quality charitable organisations with specific expertise in best
practice for working with learning disabled adults and young people around music and art provision. Some of the general qualities of the sector include:

- Accountability to service users (with the needs and desires of participants coming first)
- Expertise and knowledge (a keen understanding of how to develop ongoing services and deal with complex needs)
- Officially recognised, linked to and often funded by public sector (however often overstretched in a chronically difficult funding landscape)

The shared qualities here are that both sectors are used to operating with minimal budgets, while being rich in passion and expertise, particularly amongst those working directly with service users. In situating itself between these two niche worlds, Constant Flux is armed with some serious potential to shake up both worlds.

**About the Bands**

**Pertti Kurikan Nimipäivät**

Pertti Kurikan Nimipäivät (Pertti Kurikka’s Name Day) is a Finnish punk rock band that was formed in 2009 in a culture workshop arranged by Lyhty, a non-profit organization providing housing, education services as well as workshops for adults with learning disabilities in Helsinki. The subjects of their lyrics range from social problems to unpleasant pedicures. The band attained a cult
following and have released a string of sold-out records. They are
the subjects of a documentary about their band and their lives
entitled ‘The Punk Syndrome.’

**Zombie Crash**

Zombie Crash is a "heavy metal band consisting of 6 friends
writing songs about whatever they please, including vampires,
zombies, rocking out in a band and even girls." Formed officially on
February 11th 2009 and are supported by Carousel, a Brighton-
based disability arts charity.

**Previous attempts to tour**

The idea for the two-band tour came out of a failed attempt by PKN
to tour at the beginning of 2013, combining Q&A sessions and gigs
off the back of their documentary film. The Finnish government
were unable to fund flights as expected and as costs spiralled the
tour had to be cancelled. Constant Flux took the idea of adding
Zombie Crash to all dates of a future tour, and rather than
cancelling the existing gigs in Brighton and London on the tour
which PKN could no longer play, had them go ahead as benefit
fundraisers for the future tour. These events raised £450 towards
the tour and the success of these gigs began to establish the
model of integrated events that became the foundation of the tour.
6. Participation and engagement

Audiences

The tour generated larger than expected audiences at each of the gigs, with an estimated total of 710 people in attendance. Also the reach of the tour beyond the events was substantial, with coverage in the mainstream press (Mojo magazine & a Guardian linked blog) as well as active engagement on social networking websites. However, Constant Flux identified that the number of learning disabled audience members across the whole tour was not high enough. This meant that in the feedback, we see a strong thread of mainstream audience members feeling that the act of watching learning disabled musicians perform is itself a powerful, transformative or enlightening experience, challenging presumptions and breaking stigma, however there is less in the way of feedback from learning disabled audience members.
Moreover, actually measuring the number of LD participants was challenging, obviously it would have been inappropriate to directly ask this question when taking payment, so frequently it was the attendance of (non-paying) carers that informed these admittedly ballpark figures.

In London and Brighton dates the number of learning disabled people in the audience was slightly higher due to Constant Flux’s existing networks in these cities, but was too reliant on personal connections and lacked the desired level of organisational or council-led buy-in that would have helped promote to these harder to reach audiences. The established channels of promotion focussed on general music promotion. This unfortunately often didn’t reach enough learning disabled music fans or their support workers. Feedback from those approached in Yorkshire where two of the gigs took place explained that they would have required further advanced notice in order to bring clients to an event, signing off transport and undertaking risk assessments of venues. It is a clear example of where the ad-hoc nature of DIY music gig comes into conflict with the ways of working more typical to learning disability music organisations, which are understandably both process-oriented and always wary of any event that might endanger or provide a negative experience for a client, sometimes at the cost of providing any new or fresh experience at all. This amount of required pre-event work just for clients to attend a gig is understandably off-putting, particularly if there is an alternative event or activity that is pre-approved (and usually not integrated.) Overstretched budgets do not breed innovation and a huge part of
bringing LD participants to these kinds of tours will be in making it as easy as possible for them to do the required checks – for example support with filling in risk assessments or a standardised form with all the info provided.

One major success in Leeds was the attendance of another band of learning disabled musicians called “Ultimate Thunder”, who play similar music to Zombie Crash, in feedback from their guitar player he stated how inspirational it was to see peers from a similar background perform on stage in an integrated setting. They have since made direct contact with Zombie Crash and are in the process of organising an event together.

“I thought the gig was amazing and mind blowing it was just so refreshing to see a disabled band like Zombie Crash showing that they don't let there disabilities get in there way of doing what they want to achieve I really want to do what there doing being on radio shows and touring England showing there music to everyone and making fans.”

- Dan Milligan {Audience member in Leeds & member of LD band “Ultimate Thunder”}

Organisations such as Gig Buddies, based in Brighton, are challenging this by pairing non-learning disabled gig-goers with learning disabled music fans to attend gigs together. At the Brighton gig 2 pairs of Gig Buddies were in attendance. Constant Flux is keen to do more work with innovative projects like this.
Pastoral care

Gareth Evans, the music co-ordinator for Carousel, the organisation that provides the musical support and facilitation for Zombie Crash, undertook a full risk assessment of the plans presented by Constant Flux. The equivalent piece of work for PKN was challenging due to the support workers being located in Finland but their prior experience of touring ensured that any risks were accounted for.

The challenge with the biggest impact was the absence of one of the performers (Alex, bass guitarist of Zombie Crash) for three of the gigs due to anxiety around travel. This was due to a lack of clear communication with his family and support network, and the issue was not identified in enough time to work through a process of acclimatisation with him, or create alternative travel arrangements he was more comfortable with. This unfortunately meant that a music facilitator who works with Zombie Crash filled in on bass for some of the gigs, and Alex was not able to experience the tour in full. Lessons have been learnt around this

“My son, George, had a brilliant time at the gig. It was the first time he had ever been to an event like that, where it wasn’t a disability event and he was a part of a mainstream audience and he loved it, he loved the venue and the crowd and thought all the bands were great, he was down the front for most of the night!”

- Joan Jarman {Mother of George who attended under the gig buddies scheme}
issue and a top priority for any future tour based on this model would be creating a robust pre-tour checklist and briefing. This would place individual performers at the centre of the planning process to whatever degree this is appropriate, and working closely with them and their support network, in order to fully address any worries or questions, ascertaining needs and putting safety plans in place.
7. Capacity and capability

Richard acted as both project coordinator and tour producer, taking overall responsibility throughout the planning process and the tour itself, leveraging personal contacts to make it happen. Being embedded in the DIY music community and the learning disability arts worlds described above, Richard was in a uniquely qualified position to put the tour together, advocating for the creative brilliance of the bands and build a network of promoters open to this kind of tour. However, this also made delegating and staying on top of the project difficult, with other regular Constant Flux activities to attend to throughout this process.

The amount of work involved in the pre-planning and planning of the tour was far more than anticipated. There is no reason for the planning of a tour to be a solo activity and there is clear scope even within the adapted budget to allow for supporting or delegated contacts to take on particular elements of the work around pre-tour admin and coordination. Better delegation and division of roles was needed to ensure that workloads remain manageable. This is all part of building a workable Integrated Touring model. It would also have potentially allowed for a longer tour – interest was received from Scotland however logistically the time and money necessary to book these just wasn’t there.
8. Financial management

Arts Council England awarded the project £9,866 through Grants for the arts. This included 10% contingency fund as identified in the projected budget. Extra costs did materialise through the need to finance extra support, transport and accommodation and this 10% of contingency was fully utilised. However, the £3 entry price at each gig created a buffer for the finances of the tour that could have otherwise seen a small loss made due to these unforeseen or unavoidable costs. Merchandise, ticket costs, posters sold and donations were important areas of income generation for the tour – creating £2,504.81 income for the tour that allowed unexpected costs be catered for. The ticketing and whether to charge for these events are particularly worth analysing.

Advanced sales ticketing

Door sales only (i.e. not providing an opportunity for pre-event sales of tickets) are a standard of the DIY music community, and yet the Islington gig where pre-sale tickets were offered, the gig sold out. Whilst other popular acts headlining that gig may have had something to do with this, advanced ticket sales on other gigs may have helped the other gigs to boost attendance. Advanced sale tickets create opportunities for free advertising about the event, a sense of anticipation and a ‘call to action’ for those who come across information about an event or tour, paying up front generates a higher-level of ‘commitment to attend.’ In addition to this, money accrued from pre-sale tickets create a pot of monies
from which up-front costs can be deducted, in turn minimising the financial impact upon individual event promoters.

**To charge or not to charge?**

DIY music events operate with knife-edge economics, with all costs needing to be recouped through ‘on-the-night’ ticket sales. This creates a sense for an attendee of having a very direct stake in the success of a gig, through being part of said economy where they know that any door money or donation they give will go directly to performers, after any venue or promoter outlay cost has been settled. In the case of the PKN/ZC tour, charging a nominal sum like £3 on the door would have never covered the full costs of the tour itself, hence the need for external funding. What this small door price did do was provide said sense of participation in the economics of the event. To not charge for an integrated gig is to create a line, visible or otherwise, between gigs that include LD participants and those without. It is to suggest implicitly that these gigs are somehow excluded from the regular gig economy. We conclude this separation runs counter to the vision and values that Constant Flux set out to achieve. In fact, we would identify this charging of a nominal sum on the door (with carers and parents still free/donation) to be a levelling factor and thus an important aspect to consider when building a touring model for LD bands – charging a small sum on the door can be considered a *vector of integration.*
9. Building on the model

From the UN Convention on the Rights of Persons with Disabilities:

“Article 8 - Awareness-raising

1. States Parties undertake to adopt immediate, effective and appropriate measures:

a. To raise awareness throughout society, including at the family level, regarding persons with disabilities, and to foster respect for the rights and dignity of persons with disabilities;

b. To combat stereotypes, prejudices and harmful practices relating to persons with disabilities, including those based on sex and age, in all areas of life;

 c. To promote awareness of the capabilities and contributions of persons with disabilities.”

Integration as an ideology

The biggest priority for Constant Flux in putting together this tour was to create an integrated live music experience. The term ‘integration/integrated’ is used in disability arts but there is not the widest understanding what this means outside of the sector. It is important that Constant Flux is able to define the use of this term in the context of touring and music. In the context of this feedback and the Constant Flux model, integrated live music experience:

I. Puts learning disabled participants on stage and in the audience

II. Creates a level platform for learning disabled musicians when playing with mainstream acts

III. Takes place in suitably accessible venues and spaces
Constant Flux has helped to spread this message, and its frequent use in the solicited feedback (see Appendix I) is testament to this.

The term was used in the mainstream press also, in an article by Mojo Magazine endorsing the tour and also in an interview and article, on a Guardian-linked blog, with Constant Flux about the tour.

Despite issues with working by committee in terms of communication, an outcome of the tour was the formation of a group in Sheffield engaging in film screening and film making related to learning disability music.

The Argus newspaper in Brighton contacted Constant Flux to do a piece within minutes of the press release being sent out and CF is now on the radar of local journalists that cover the sector.

Prior to the tour, Zombie Crash’s online presence was limited to a section on the website of the organisation that supports them (Carousel.) Zombie Crash now have their own online presence as any other mainstream band would, rather than only visible as a ‘project’ of a charity. This type of representation is another important vector of integration. Constant Flux should continue to advocate for integrated live appearances for Zombie Crash, helping to develop their fan base.

As a first step to building on the Integrated Touring Model and acting on some of the challenges identified, Constant Flux might:

- Develop a set of key milestones from planning to delivery.
- Develop informal promoter contract to manage expectations
- Develop the process for better communication with musicians and their support network

While the immediate goal was to make a success of the tour, an equally important part of the vision was creating a model for learning disabled bands and musicians to tour in a sustainable manner with strong outcomes and well-managed risk. With the right toolkit, artists and their supporters can take this Integrated Touring Model forwards, consulting with Constant Flux for best practice; further opening up the national live music circuit to the artistic brilliance and potential of musicians with learning disabilities.
Appendix I. Feedback

Promoters

“In short, this was one of the most enlightening and rewarding events it's been my privilege to be involved in. As a small time promoter, rooted in the D.I.Y ethic and only really in it for the crack, I have to deal with my fair share of egos. Not usually from the performers, they just wanna play their music, but from the self-important careerists (bookers, agents, managers..) who make their living from the music industry. A business like any other. The PKN /Zombie Crash event was so refreshingly devoid of any ‘business’ element, with everyone involved for entirely the right reasons and this was markedly visible to everyone, the atmosphere and all-pervading feeling of good-will was something you just don't get at a regular show. I guess it would've been a lot harder to achieve this if funding hadn't been forthcoming. A tour of this magnitude (with numerous Carers, etc on board) would've just not been possible without the financial backing provided by the Arts Council. So thanks Arts Council. You did a very good thing in supporting this tour.”

- Colin Wakefield (Brighton promoter)

“It was amazing to be a part of the tour, putting on the gig in Sheffield and having put on gigs for over 10 years, it was the most special for me.”

- Ian Capleton (Sheffield promoter)

Bands

“We really enjoyed playing, the whole night had a really nice atmosphere and everyone was having fun. Zombie Crash have some of the best front-people I've ever seen perform and tonight was no exception. I was a bit disappointed that they didn't play my favourite song of theirs, 'Street Fight', but it didn't matter in the end because lead guitarist, Ryan, wore a Union Jack Flag fashioned into a cape, which was pretty spectacular. PKN were just brilliant and tore the place up with one of the best punk sets I've seen all year. I was very chuffed to be able to see them again a few days later in Brighton and managed to bag the last copy of their cassette tape. Winner.”

- Ellie Roberts (Good Throb)
“I would say that this tour/ gig that we played at was excellent for many important and valid reasons: firstly I would say because of its emphasis on inclusivity and providing a positive and supporting environment for all those with a love of music to take part/ perform/ or watch without barriers of ability or personal circumstances getting in the way and to not be judged or treated differently. This experience I thought was very important and can actually be viewed as ground breaking- not only for the performers (who would never normally be included to play in such a ‘normal’ gig setting) but also (and probably in some respects most crucially) for the audience- as for most who might have came to the show/ shows it may have been the first experience of watching bands with members who have varying degrees of learning or communication difficulties. This would certainly go some way in breaking down the barriers of who or what is considered normal or acceptable and the context of seeing different people in different environments and being judged not for who they are but for their merits as a performer just as any other performer.

I would sincerely doubt if there has been a better way to spend such a relatively small amount of money on providing such a multilevel positive and ground breaking experience. I hope that this can be the first of many such events, judging by the success of the night and the response of the sold out venue in which I was involved I would dread to think of this being a unique one-off.”

- Stuart Cartland (The Soft Walls)

Venues

“The PKN tour coming to GDS was a true highlight in my two years working here. The bands were all extremely professional, polite, and gave one hell of a show. The atmosphere was electric, everyone was so supportive and genuinely enjoying the music. The merchandise was selling like hot cakes, the bands were chatting to their fans, and spirits were high all evening.

Rich was extremely efficient, and kept us on the loop at all times with plans and any changes as and when they came about. Colin Wakefield and Andy Auld were excellent promoters and glorified door staff, and the whole thing went off without a hitch, whilst adhering to timings. I am very happy and proud to have played a small part in this event.”

- Sophie Roberts (The Green Door Store)
“Last night was brilliant, I almost didn't go as my husband was ill and I was going to stay home with him, but at the same time really wanted to go. My sister called who had been at the bar cleaning and said she would drive back to pick me and my son Benji up as she thought we would miss out if we were not there,

I had seen some of the bands on TV and think it is amazing that people take the time to help out and encourage the young people to do this, although I must say some of them look like they need no encouragement at all!!

I am thrilled that you put this event on at The Macbeth as we love to be a part of helping young bands do what they love best and play in front of a crowd...

If you want to play at The Macbeth again we would be more than happy to have you all back.

Please tell all the bands and people involved it was a pleasure to have them and that their bands are as good if not better than a lot of bands I have seen at The Macbeth over the past 7 years!"

- Melanie Robinson (The Macbeth)

**LD Orgs**

“It was refreshing to see a tour that did so much for people with learning disabilities, without it being the focus of the night. The onus was definitely on the quality of the music and the incredible atmosphere, both of which were reflected by the size and the outlook of the audience. The tour and the surrounding press will have made a real impact in changing attitudes towards people with learning disabilities participating in mainstream arts and culture.”

- Graham Griffiths (Attitude Is Everything)

“The feedback that I've heard is that everyone thought it was an amazing night, great quality in terms of how it was put on - just the right feel to it, an amazing audience, awesome atmosphere and of course the music was utter quality. I was at the BILD conference a couple of weeks after leading a workshop on changing the way people with learning disabilities are supported and I told them about that night as an example of the way society has already changed and we need more and more things like that to show people what is possible.

You could just tell that everyone there enjoyed it because it was total quality, not because it was some sort of a 'groovy' experiment in social inclusion.
There was nothing 'groovy' about it at all - it just fucking rocked!!"

- Paul Richards (Director – Stay Up Late)

“It was a fantastic event, very significant for all involved in the learning disability sector not just for individuals with LD themselves. Services and other professional agencies need to be more creative and service user led in order to enable people with LD to take risks and try new things. This event really inspired Stephen, one of the members of my LD day group, who was so excited to be involved in this project participating with the film making after showing him a trailer of the PKN film. He talks now of bigger things, after this realisation that he doesn't have to settle for the usual routines administered by authorities. It was an event I was proud to be a part of and look forward to further involvement in the promotion of the LD community.”

- Kerry Hindmarch, (Manager, Belong Day Service, Sheffield)

“Mainstream” Audience members

“As a Support Assistant in Secondary Education working specifically with special needs students I was excited and curious about what tonight would bring. I’m not gonna make any statements or say any generic bullshit here, but music and the arts is often taken away (or at least given limited access) from students I work with and I’m sure across the board too. This is because the authority fail to see these subjects as a core part of their education. Music and the arts use far more multi-sensory and kinesthetic learning than any other subject taught in school. Despite most SEN students thriving on these way of learning. Tonight gave a massive middle finger to the authority for not allowing gifted and talented SEN students to show their full potential in all practical subjects. I hope more amazing events like this continue to promote and support performers with disabilities. All the bands kicked ass!”

- Dave Sherwood (Audience member at The Macbeth)

Although I have a background previously as an RGN, I did not realise that I held preconceptions about people with LDs, until I saw several films about disabilities at last year's Sheffield Doc/Fest, including 'The Punk Syndrome'. I was suddenly hit by my own ignorance, and was so inspired by the members of the band. It was very pivotal for me.

When I saw that PKN and Zombie Crash were touring to Sheffield, I was very keen to film it, and quickly realised this should involve people with LDs. After contacting Kerry, she suggested Stephen. After meeting with him it was clear
he was very creative, and craving a chance to work on an independent project to develop his CV and career prospects.

On the night, we were so welcomed by all the bands and touring party, and there was a real sense of community and camaraderie. Working with Stephen, Kerry and Fiona (a friend, mental health nurse and musician) (all three first time filmmakers) we made a great team, and the night was truly sublime. The music was also amazing!

We are now starting work on editing the film over the next couple of months, and this will appear both online and on local TV. I shall be teaching Stephen and Kerry how to edit. We also plan to show this film to this who plan services for people with LDs in Sheffield, to help broaden their perspectives on what should be offered, and how people with LDs should be directly involved in planning their own services and lives.

- Cathy Soreny, (Filmmaker, Tinnitus Jukebox, Sheffield)

“Learning disabled” Audience members

“My son, George, had a brilliant time at the gig. It was the first time he had ever been to event like that, where it wasn't a disability event and he was a part of a mainstream audience and he loved it, he loved the venue and the crowd and thought all the bands were great, he was down the front for most of the night!”

- Joan Jarman (mother of George who attended under the Gig Buddies scheme)

“I thought the gig was amazing and mind blowing it was just so refreshing to see a disabled band like Zombie Crash showing that they don't let there disabilities get in there way of doing what they want to achieve I really want to do what there doing being on radio shows and touring England showing there music to everyone and making fans.”

- Dan Milligan (Audience member in Leeds & member of LD band “Ultimate Thunder”)
Appendix II. Flyer Artwork

Constant Flux presents

PERTTI KUHKI-KAN NIMIPÄIVÄT
AND ZOMBIE CRASH
UK TOUR 2013

Supported using public funding by
ARTS COUNCIL
ENGLAND

More info:
www.constantflux.co.uk
info@constantflux.co.uk
Constant Flux presents

PERTTI KUIRINEN NIMIPÄIVÄT
AND ZOMBIE CRASH
UK TOUR 2013

OCT 1st - LONDON
The Macbeth, 70 Hoxton St, N1 6LP

OCT 2nd - LEEDS
Wharf Chambers, 23 Wharf St, LS2 7EQ

OCT 3rd - SHEFFIELD
Heeley Sport & Social Club, Heeley Bank Rd, S2 3GL

OCT 4th - BRIGHTON
The Green Door Store, Trafalgar Arches, BN1 4FQ

*OCT 5th - LONDON (PKN ONLY)
The Lexington, 96-98 Pentonville Rd, N1 9JB

All venues with flat access & accessible toilets except *
All shows £3 - Carers free/donation.

Supported using public funding by
ARTS COUNCIL
ENGLAND

More info:
www.constantflux.co.uk
info@constantflux.co.uk